

The art of saying no to the Papa

Earth Day 2000: a cleaner, more danceable campus.

McCoy Tyner preview



# THE LAWRENTIAN



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LAWRENCE UNIVERSITY'S STUDENT NEWSPAPER SINCE 1884

FRIDAY, APRIL 28, 2000

## Anti-smoking legislation voted down

BY REID KAJIKAWA  
LUCC CORRESPONDENT

Unable to prescribe an adequate compromise in its attempt to deny smoking in Riverview, the Lawrence University Community Council voted down a by-law change submitted by the Student Welfare Committee on Tuesday.

Despite survey results that indicated that the majority of respondents would have preferred to restrict smoking to the Viking Room and the game room in the basement of the Union, the Council voted down the measure. Knowing that changing the current situation would attract a great deal of attention, the Student Welfare Committee tried to forge a compromise balancing a smoke-free Riverview Lounge with the need to designate a place for smokers to smoke indoors.

Aubra Hoffman, Chair of the Student Welfare Committee, noted that there "was no good solution that would please everyone," in explaining why she thought the Council voted down the by-law change.

Most of the Council's discussion focused not on whether Riverview Lounge should be smoke-free, but on the viability of the solutions presented by the committee. When asked if the proposed smoking areas had adequate ventilation, Dean of Student Activities and director of the Memorial Union Paul Schrode said that the Union relied mostly on natural air circulation, and that no fresh air entered the game room that did not enter through the door.

Trevar Hall Director Dave Frye brought another angle to the fray, adding that people who work in the Union were subjected to a great deal of second hand smoke and that for many this was intolerable. He and Dean of Students Nancy Truesdell argued that the campus was moving slowly toward a smoke-free work environment, evidenced by the recent ban on smoking in Main Hall. Frye also stated

*continued LUCC page 3*

## Conservatory students express frustration with Arts Academy

BY ANDREW KARRE &  
STUART SCHMITT

The relationship between conservatory students the Lawrence University Arts Academy has lately become strained, with many conservatory student/teachers taking issue with the administrative practices of the academy. The academy and the conservatory have a unique relationship in which the academy acts as an intermediary between student-teachers and community members who study with them.

The Arts Academy's roots go back to 1874 when it was a preparatory program for instruction of residents of the surrounding community. In 1990, it became the Arts Academy as it is known today, located in its own building at 100 Water Street. The mission of the academy is "to provide the highest quality instruction in the arts for students who are preparing for careers in the arts and for those who enjoy study as part of a lifetime of arts appreciation."

The academy employs, in addition to conservatory students, a number of full-time professional instructors with

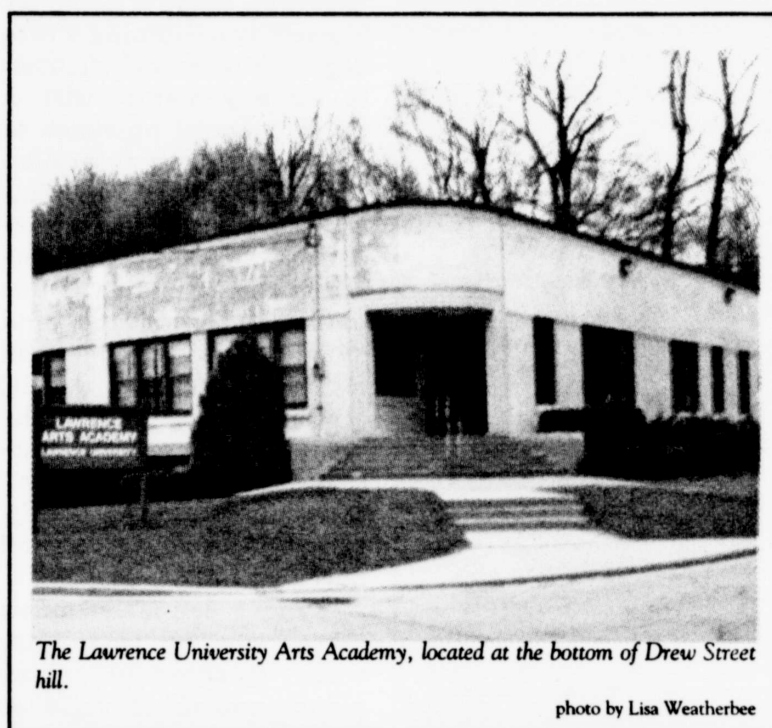
offices and studios in the academy building.

Half-hour lessons cost a community student \$9, while the student/teacher earns between \$4.50 and \$6. Student/teachers must fill out a weekly lesson report, complete biweekly time sheets, and submit one videotape of a lesson per year.

In addition, conservatory student/teachers who wish to use conservatory facilities must teach through the Arts Academy and thus comply with its regulations and paperwork. Students have expressed their dissatisfaction with constant problems such as lack of sufficient teaching space and problems with academy policies, payroll procedures and paper work among them.

Frederica Doeringer is the director of university outreach programs, of which the Arts Academy is one of the largest. She said that student/teachers are "ambassadors from Lawrence to the community." Because of that, she said, academy lessons must be a "good musical experience for children in the community." Arts Academy Director

Caroline



The Lawrence University Arts Academy, located at the bottom of Drew Street hill.

photo by Lisa Weatherbee

Brandenberger said she feels the paperwork is the best way to accomplish that, but is aware that the tasks are burdensome.

The academy's paperwork ensures that the lessons are actually being given and that they are of satisfactory quality, Brandenberger said. In addition, she said that there is a small concern of liability, since the university would still be susceptible to a lawsuit in the unlikely case a

student were injured during a non-academy but on-campus lesson.

Brandenberger said the academy's practices are common to those of similar programs at other universities.

One student, who wished to remain anonymous, has been teaching at the academy for two and a half years and was particularly dissatisfied with the lack of feedback from the academy. This stu-

*continued ACADEMY page 3*

## Future bright for new music at Lawrence

BY DEVIN BURKE  
STAFF WRITER

On the evening of Easter Sunday, the Lawrence music composition faculty unveiled a full recital of new works. The program showcased the diversity and capabilities of the composition professors who are making things happen for new music at Lawrence.

This year, the faculty includes five composition professors: Philippe Bodin, Jason Hoogerhyde, J. Halvor Benson, Stephen McCardell, and Ken Schaphorst, who teaches jazz composition. Bodin, McCardell, and Hoogerhyde are all new to the Lawrence faculty this year. Bodin is the new composition professor while McCardell and Hoogerhyde, both former students of Lawrence, are theory instructors who, along with Benson, also teach composition. All five had works performed on Sunday's program.

To many, the composition department is somewhat shrouded in mystery. For those

who are not theory/composition majors or involved with the department, there are few opportunities to hear what composition students and faculty are actually working on during the year. Composers' work habits differ from performance students, whose work you can hear any day by walking through the practice room hallways.

For many, Sunday's recital was the first good look at the makeup of this year's composition faculty. The program began with Ken Schaphorst, who opened with a few words about his "Etudes" before performing them on the piano. "These are etudes," he said, "more for myself than for anyone... and are more or less ways of looking at compositional problems."

While the program began with piano, the remaining works were written for either strings or brass. The second piece of the evening was a quietly contemplative work, Jason Hoogerhyde's "Lament"

for string quartet. This music grew out of subtle changes, each instrument leading the transformation of sound.

Third on the program was J. Halvor Benson's "Mythical Court Dances," performed by two trombones and two interpretive dancers. The piece is composed of a continuous series of canons, each with descriptive titles such as "Majestic" or "Spirited." The dancers imitated each voice of the canon, representing both the dances and the interplay of the music visually. Benson also had a second piece on the program, an excerpt from a string quartet entitled "Dreams of Edvard Munch." This piece also evoked visual images of Munch's nightmarish paintings, creating a dreamscape for the listener.

Six violinists, situated in a circle on the stage, gave a fine performance of Philippe Bodin's "Pebbles." Bodin wrote the piece in 1998, and it has since been recorded on a CD of his compositions. His instruc-

tions to the performers were to assert their individuality, musically and otherwise. This they did very well, and the excitement of the music and the intensity of six violins made this piece effective. In particular, the performers' artistically refined use of dress strengthened the performance.

The program concluded with Stephen McCardell's "Five by Three," for three trumpets. Professor Robert Levy performed in the trio with Jason Hansen and Pat Brush. The trumpets delivered a full range of sound, from fanfare-like gestures to passages of whispered tone.

The program on Sunday portends good things for the future of composition at Lawrence. The department will be busy in the years to come with more opportunities and potentially more students. Sunday's recital was an encouraging success for both the faculty, performers, and for all who are dedicated to new music at Lawrence.



## What's On? at Lawrence

**FRIDAY, APRIL 28**

4-8 p.m. Alumni Association: Following in their Footsteps; Lucinda's.

6 p.m. Master class: Zvi Zeitlin, violin; Harper Hall.

8 p.m. Symphonic Band Concert; Chapel.

**SATURDAY, APRIL 29**

All Day Harrison Symposium; Lucinda's, Wriston auditorium, Main Hall 104, 108, 109.

1 p.m. Student recital: Shahzore Shah, voice; Harper Hall.

1 p.m. Softball vs. Beloit College; Whiting Field.

2 p.m. Outdoor track: Wisconsin Private College Championships; Whiting Field.

3 p.m. Student recital: Michael O'Brien, cello, Julie Bannerman, voice; Harper Hall.

5 p.m. Student recital: Joanna Messer, flute, Heather Greening, cello; Harper Hall.

8 p.m. Jazz Series: McCoy Tyner, piano; Chapel. Adults \$18 & \$16, senior citizens \$16 & \$14, stu \$12 & \$10, LU stu \$7 & \$6.

**SUNDAY, APRIL 30**

3 p.m. Lawrence Chamber Players recital; Harper Hall.

8 p.m. Dedication of the Gladys Brainard piano; Chapel.

**MONDAY, MAY 1**

8 p.m. Student Chamber Music recital; Harper Hall.

**TUESDAY, MAY 2**

10 a.m. Speaker: Jeanette Norden; Barber Room.

4:15 p.m. Main Hall Forum; Main Hall 109.

4:30 p.m. Q&A with Jeanette Norden; Wriston Auditorium.

**THURSDAY, MAY 4**

All day Union Station Third Term sale; Riverview Lounge.

**FRIDAY, MAY 5**

7:30 Om Film series: "The Dark Crystal"; Wriston Auditorium. \$2 general public, LU free.

9:45 Om Film series: "The Dark Crystal."

**SATURDAY, MAY 6**

8 p.m. MacDowell Chorus concert; Chapel.

**SUNDAY, MAY 7**

10:30 a.m.-4 p.m. County Caucus-Democratic Party; Riverview Lounge.

2 p.m. MacDowell Chorus concert; Chapel.

8 p.m. Extempo concert; Harper Hall.

## Pianist McCoy Tyner to perform in Chapel

by NATE SMITH

One wouldn't have to be familiar with the recordings of the legendary John Coltrane quartet, or even with jazz music, to appreciate the musical gift of pianist McCoy Tyner. Tyner, slated to perform a solo piano concert in the Memorial Chapel this Saturday, made a name for himself by combining a rare degree of technical virtuosity for any pianist with a frank, visceral approach to the piano. Tyner is explicit where others are understated, heavy where others are dainty. As Coltrane appealed to many by his unabashed honesty and quasi-religious veneration for the creative spirit, McCoy Tyner plays the piano with uncensored emotion: sometimes bombastically, other times tenderly, always assertively, and never formulaically.

Tyner's self-made music career saw its beginnings when he chose to pursue piano instead of voice at age thirteen. His mother, proprietor of a beauty salon in west Philadelphia, saw to it that young McCoy receive three years of formal instruction, and in short order McCoy showed promise as a jazz musician, having listened carefully to precursors Thelonious Monk, Art Tatum, and Bud Powell. Two years later, McCoy began organizing his own group, which rehearsed in his mother's salon. Soon after, Tyner began playing regularly in Atlantic City clubs with musicians like Lee Morgan.

By 1959, the year McCoy graduated from high school, his prodigious talent had garnered the attention of fellow Philadelphia Benny Golson, who organized the Jazztet the same year, inviting McCoy to join him and trumpeter Art Farmer in New York City. The Jazztet was instrumental in developing McCoy's fledgling career, because their acclaim in New York got McCoy noticed almost immediately. Their first studio record, "Meet The Jazztet," was McCoy's second recording date.

Tyner's longtime acquaintance with John Coltrane began when the latter invited then seventeen year-old Tyner to go on the road with his group. Tyner's approach to the piano was, at that time, mostly diatonic and triadic. The album "Coltrane's Sound," which followed the monumental "Giant Steps," was Tyner's first with the Coltrane group. McCoy's playing on "Sound" reveals

a musician in transition. Tyner had already begun to experiment with the voicing and texture that would earn him so much distinction in years to come. By the release of "My Favorite Things," McCoy's pianism had taken on an unprecedented character. Discarding triads almost altogether, Tyner instead used open intervals (fourths and fifths) and pentatonic (five note) scales. Tyner's voicing approach was not only instrumental to Coltrane's evolving modal compositions, but, in the opinion of this reviewer, defined the very art form Coltrane's quartet was seeking to create. Perhaps no other pianist before or since the Coltrane quartet has developed so immediately recognizable a style.

Tyner continued to develop as a musician even after leaving the Coltrane quartet in 1966, creating such monumental recordings as "The Real McCoy" with bassist Ron Carter and his old band member, drummer Elvin Jones. Tyner's latest trio, which includes bassist Avery Sharpe and drummer Aaron Scott, recently won a Grammy for their performance of Coltrane's "Impressions" with saxophonist Michael Brecker on the groundbreaking album "Infinity." The last several years have also witnessed a recording project with the trio of saxophonist Joshua Redman, joined by trumpeter Roy Hargrove. Entitled "Prelude and Sonata," the album is said to document the more "straight ahead" aspect of Tyner's playing than that showcased on "Infinity," an album with which this reviewer is rather familiar. As such, I can recommend the album to anyone seeking an "impression" of Tyner's current style, which is more...vociferous...than his playing of old. Also on my mandatory listening list to anyone seeking to gain a handle on Tyner's sound before Saturday night's concert (don't walk, run) is "A Love Supreme," a beautiful album.

Those smart enough to get their tickets while they still can are in for a potentially mind-altering and, at the very least, thoroughly musical experience.

Tyner will perform in the Memorial Chapel this Saturday at 8 p.m. Tickets are \$18 and \$16 for adults, \$16 and \$14 for senior citizens, \$12 and \$10 for students, and \$7 and \$6 for Lawrence students.

### Trustees to meet May 4-5

The Lawrence University Board of trustees will hold its spring meeting Thursday, May 4 and Friday, May 5. They will be discussing two topics—the first will be the progress of the Task Force on Residence Life and the second will be the possibility of increasing the university's enrollment to somewhere between 1,300 and 1,500 students.

Dean of Faculty Brian Rosenberg said that the majority of the time will be spent discussing of the task force's interim report. Discussion about increasing the enrollment will be purely at a preliminary level, and no decisions will be made.

This year's applicant pool was the largest in Lawrence history, and Rosenberg said the trustees will discuss whether the university should respond by admitting more or enhancing its selectivity.

### Phi Beta Kappa inductees announced

Elected to Phi Beta Kappa on November 8, 1999:

Joanna Eileen Boerner, Jacob Charles Brenner, Robyn E. Cutright, Elizabeth Ross Geery, Paul Thomas Kondratko, Randy G. Mangelson, Kathryn Ann McKee, and Joan Helen Walby.

Elected to Phi Beta Kappa on April 10, 2000:

Colleen Milinda Ayers, Reid Christian Bowers, Gina Marie Collins, Vanessa Ann Curtis, James Matthew Daley, Carol Christina Hinz, Laura Bryce Knudson, Patrick Michael McDonough, James Joseph Moran, Thomas Julian Ow, Amy Lynn Schmitting, Johanna Lea Schultz, and Katherine Cole Young.

### Theft in Sage Hall

On Tuesday evening, sometime between the hours of midnight and 7 a.m., a cash box containing over \$200 was stolen from the Sage Hall Front Desk, according to Sage Residence hall director Chad Argotsinger.

The box contained approximately \$100 in cash, \$50 of tokens, and \$50 of stamps. The money belonged to Sage's activities' fund—to its students—and will not be replaced with other funds.

There are currently no suspects in the Front Desk break-in. Those with any information about the theft should contact RHD Chad Argotsinger at

x7883.

### Resicom lowers rates for off-campus calling

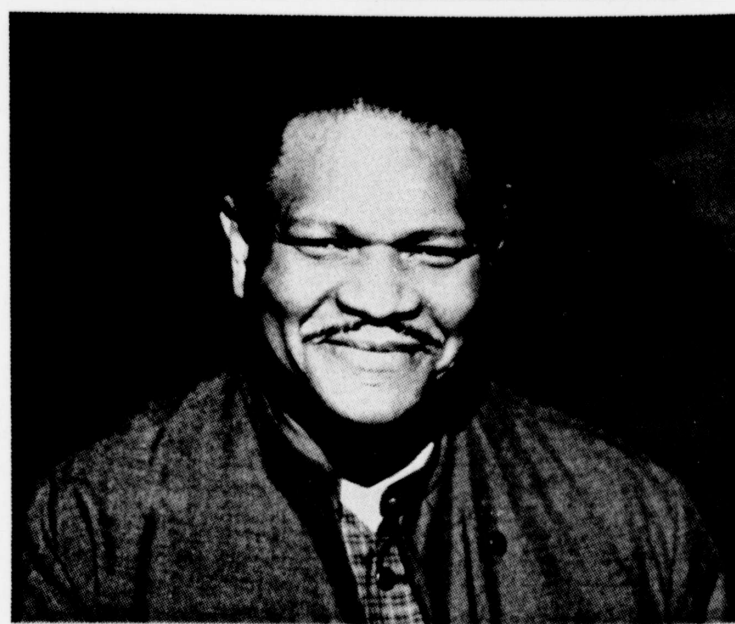
As students prepare to leave campus for the summer break, Resicom, Lawrence's long distance provider, has lowered the rates for their 800 access service for calling from off-campus.

To make calls from off-campus, students may dial an 800 number (800-707-7978) and their authorization code followed by their student ID number. The domestic rate for these calls is 15 cents per minute, with no first minute surcharges or payphone fees.

When calling from payphones, there is now an FCC allowed surcharge of 25 to 50 cents per call that is charged by many calling card and pre-paid card providers. With Resicom's 800 Access from a payphone, the cost is 15 cents a minute and Resicom does not charge this payphone surcharge.

An added feature of the 800 access service is that students can see their calls through the prior day on the Resicom webpage—[www.resicomcorp.com](http://www.resicomcorp.com).

## News in Brief



Jazz legend McCoy Tyner will grace the stage of the Chapel Saturday night.  
photo courtesy of Public Affairs



## ACADEMY: Students frustrated with Academy

dent felt that the feedback the academy gave was insufficient in comparison with the quantity of evaluations it demanded.

Another student expressed similar dissatisfaction with the amount of feedback the academy offered. This student, a string player who has taught for two years, suggested that the string players might get more feedback because Brandenberger is a violinist, but is still not satisfied with the feedback she has received.

A wind player also expressed dissatisfaction with the pedagogical feedback she received. Both students complained of the number of "hoops" they had to jump through, while they perceived no apparent benefit.

Senior Michelle Burch, a horn player who has been teaching in the academy for one year, said, "considering how much we get paid and all the paper work and videos, I would think we'd get feedback."

Burch's comment introduces an important and complicated part of student dissatisfaction with academy policy. In its capacity as intermediary, the academy handles all lesson payments. Academy students pay the academy for the services of the conservatory student-teachers and in turn the academy pays the student-teachers through regular campus payroll—after taking a portion.

Brandenberger says the academy takes a portion of the student tuition because of its overhead. The \$3 to \$4.50 taken off the top of the lesson cost pays for building costs, rental of space, administrative tasks, and supervision of student-teachers. She said that the academy's overhead is substantial, not only for student-teachers, but also for faculty and staff who teach.

Brandenberger also points out that the faculty and staff who teach in the academy must fill out the same paperwork as the students. She added that the amount of paperwork involved in the academy is miniscule compared to the amount required of public school teachers.

At schools without programs like the academy, student-teachers work directly with their students and can determine their own fees. Generally they can make more per hour than academy teachers at Lawrence. Senior Jason Delisle, who teaches outside the conservatory in a studio owned by Heid Music, charges \$15 for a half-hour lesson.

Since Delisle does not use conservatory facilities, he

does not fall under the academy's regulations. But he is aware of the academy's policies. "It's exploitation," he says.

Students have more concerns than paperwork and money. Many of the students the Lawrentian spoke to said they would teach for free. Their problem with the academy taking a cut is that they do not feel they are getting enough in return. They feel they have the right as conservatory students to teach in conservatory facilities because the experience of teaching is essential to their own educations and that the academy is not actually offering them any service in that regard. As Burch puts it, "we'd either like to get more and better feedback or, if we can't have that, we'd like to get more money."

Burch also takes issues with the amount of control the academy takes over the business side of being a music teacher. Though she and other students acknowledge that it is helpful for the academy to take over the business side, Burch thinks "it would be more useful if students could govern themselves and begin to learn to run their own studios—that is what we're working to do." Two other students with whom the Lawrentian spoke agree that dealing with the business side of teaching would be a valuable experience and one they would value.

Students are not entirely opposed to the academy by any means. Burch says the academy definitely helps to legitimize and lend credibility to student-teachers in the community. It helps bring students and teachers together, saving the conservatory students a certain amount of hassle. And there are certainly students who appreciate the fact that the academy takes over the business side of lessons.

Several students suggested that students should be invited to participate more directly in the management of the academy in some sort of advisory council form, like the Dean's Advisory Council in the conservatory. They argue that it could both provide input on policy the students feel is necessary and also be a valuable experience.

Doeringer said that she would like to work with both sides—student-teachers and the academy—and come to a satisfying agreement about the paperwork and wages. She said that she is always "looking at ways to make the Arts Academy the best experience possible for all LU students."

## Free long distance via the Internet

BY CAMERON KRAMLICH  
STAFF WRITER

A major difficulty college students face is calling home. Historically, students have used shared phones or more recently individual phones in each room. At Lawrence we use a special identification number that acts as a suffix for each phone call. Although this service, provided by Resicom, is not without fault, it works pretty well. The Resicom long distance system does share one problem with most of its provider brethren, however; specifically, students must pay to make phone calls. With annual tuition approaching the cost of a German sports car, most students do not have the cash flow needed to call home regularly or carry on that long-distance relationship with a girlfriend at Stanford.

The citizens of Silicon Valley, flush with venture capital money, have figured out how to subsidize all sorts of products with advertising money. Fortunately, several companies understand the plight of people with more desire for conversation than money and have figured out how to provide free telephone service over the Internet.

The first generation of service allowed people to make half-duplex-that's walkie-talkie-style for the

rest of us—conversations across a choppy Internet. Although back in '94 this technology won definite geek points, carrying on a prolonged conversation was agonizing. Additionally, both people had to have the Internet telephone application open on their computers at the same time. Not surprisingly, this technology never really caught on with the mainstream consumers while computer aficionados played with illegal blue boxes to make free phone calls.

Last year, a company called DialPad.com started a service that allowed people to make phone calls from their PCs to a telephone. This technology gained quick acceptance and currently is used by several hundred thousand people. Unfortunately, the Lawrence firewall does not yet permit this service to function. Using that traditional firewall dodge of a free ISP and modem does not work all that well either because there is not sufficient bandwidth as modems are pretty slow.

This year, a new company has come to the rescue. iLink, located at weblink.i-link.com, provides a free telephone service that works quite well from the Lawrence campus. I spoke to my parents for almost a month before they even knew that I no longer used the family calling card. The

way that this service works is extremely cool. The user opens up a window in his web browser, Internet Explorer inexplicably seems to work best, and places his Lawrence phone number. After clicking the "Next" button below the dial pad, the program allows you to enter the number you wish to call. Once you press "Dial" your Lawrence phone rings in around three seconds. An automated voice explains that you should please wait. The number you call rings and the conversation is born. The software requires users to keep the dialing window open and to click on a button every thirty seconds after the first three minutes. The voice conversation works well, with the person called unaware that this service is free. The only apparent problems are that when using any web browser other than Internet Explorer 5.0 on a Mac, the "Continue" button does not properly pop up, cutting conversation short at three minutes. This same problem seems to occur in all Mac versions of Netscape and some Windows versions of Netscape.

For users who are willing to put up with a small hassle of clicking a button twice a minute, the savings of up to 19 cents a minute makes phone conversations affordable once again.

## LUCC: Smoking issues covered at meeting

*continued from page 1*

that residence halls had the opportunity to vote on having smoking lounges.

In its committee report, the Student Welfare Committee brought a revised by-law change back to the table for the council's consideration. Since it was tabled on the eleventh, it had gone through the Steering Committee for review and had been revised to include the Viking and Game Rooms as areas where it was permissible to smoke indoors. Smoking is prohibited in the Underground Coffeehouse.

In open discussion, Worman turned to each of the representatives to give a report based on informal interviews that they had held in their halls or departments at his request. Faculty representatives Dirck Vorenkamp, Richard Summers, and Dean Truesdell concurred in that the faculty response was reflected in their vote in the poll, strongly in favor of restricting smoking in the Union to the basement, excepting the Coffeehouse.

Colman representatives Cameron Kramlich and Jason Hanna offered con-

flicting reports. Hanna stated that those with whom he conferred were not in favor of the legislation, opting to reserve a place for smoking in Riverview, while Kramlich argued that those he interviewed were strongly against smoking in Riverview and in favor of restricting smoking to the basement of the Union. Plantz and Sage Hall representatives Peter Stevens and Nikki Bice reported that their halls were split nearly evenly over the issue, as did Ormsby Hall Representative Jesse Mattner. Kolhler Hall Representative Terry O'Brien said that his constituents were strongly in favor of banning smoking in Riverview.

Three members of the Lawrence community attended the meeting to speak in favor of leaving Riverview as a smoking lounge, emphasizing the fact that it was one of the few places one could smoke and study, and that many of the campus' staff members frequented the lounge on their breaks to smoke.

After a lengthy discussion, the Council amended the resolution, adding a timeline for the ban on

smoking to take place. The amendment making this legislation effective at the beginning of next school year was accepted. The vote was then called, and the proposed by-law changed was voted down by a count of four in favor and eight against.

In other action, Louisa Muller was appointed to the Residence Life Committee, and Gina Pirrello was appointed to the Publications Board.

The Council also disbursed over \$3,100.00 at the meeting, including an eleven hundred dollar allocation to Impact Films, a campus group who plans to make a film in the upcoming year.

Following the vote on smoking in Riverview, Vice-President Megan Brown brought to the table a proposal for a Humanitarian Projects Grant, based on the recent trips taken by ¡VIVA! and Habitat for Humanity, that would set aside monies to fund projects "that promote the general welfare of the community outside of Lawrence." Despite some discussion, mostly negative, the Council voted to table the motion until the next meeting.



# Apollo's Lyre "Unplugged": solid, consistent rock

BY TOM SHRINER  
JUNIOR CORRESPONDENT OF ROCK

On Wednesday, April 19, Apollo's Lyre, whose name sports a stylish and grammatically correct apostrophe as of late, performed a fourteen-song set in the Underground Coffeehouse. Lead vocalist, guitarist, and principal songwriter Marc Kele, vocalist and guitarist Ross Cabin, bassist Ben Stanton, and drummer Andre Cecka lowered the volume and quelled the rock-star histrionics of their earlier performances for a sonically pristine and highly palatable hour and a half of music.

The members of the band sat on stools and adopted calm countenances, leaving no extraneous element to obscure the vitality of the songs and arrangements (excepting, perhaps, Kele's decision not to wear shoes). Apollo's Lyre's set did not generate dancing and excitement. This, of course, was not the point. It was good singer-songwriter-oriented modern rock music.

Kele ran the operation. "All right," he proclaimed at the beginning of the show, taking his center-stage seat after having consulted for half an hour with the sound-man, "enough of this. Let's play." He then launched into "Devil's Song," egging the band on with his hard-strumming resolve. "Devil's Song" set the tone of the evening: its chord-pattern is basic and there are clear divisions that separate its constituent sections. The listener could not only easily spot where the verse ends and the pre-chorus begins but detecting which chords would make up each section was not difficult.

Apollo's Lyre made interesting what can so easily lapse into cliché. Over the verses, whose chords were mapped out by Kele's acoustic guitar (both guitarists played acoustics, throughout the night), Cabin performed an intriguing arpeggiated hook. Over the bridge section, the voices of Kele and Cabin locked into a tight harmony. At

the end of the piece, the two guitarists engaged in playful, melodic interplay. This interplay was supported by the tasteful and crisp-sounding rhythm section. Cecka's drums provided skittering sounds, while Stanton remained solid, occasionally throwing in high, gutsy, minor-pentatonic fills. In varying degrees, the songs that followed remained within this musical framework.

The vocals were always tonally spot-on. It was, however, quite difficult at times to understand the lyrics. Due in large part to a slightly muddied P.A., Kele sometimes sounded as though he was swallowing his words. On a few songs, this diminished the effectiveness of the presentation. During "Merry the Nightmare Song," for instance, one of the only decipherable phrases was "I know this young girl / She draws pictures on her arm." After this song, Kele confessed, to the surprise of most of the audience that "that was a happy song." But who was this correspondent to dis-

agree?

Unfortunately, space-restraints preclude the possibility of a song-by-song analysis. The best song of the night was "Roman Candle," which was especially notable for its bright, Byrds-like arpeggios, as well as for Cabin's hook flourishes, which created a serene atmosphere. Also of note was "Frequent Descender," on which Cabin's infectious and lyrical guitar evoked the exploratory mixolydian phrasings of Jerry Garcia. This song's unpretentious lyrics, delivered in a matter-of-fact tone were the best of the night. Other songs that managed to capture interest included the minor-key "The Child," with a chilling guitar postlude, and the Cabin-written "I Won't Give You Up," which was smooth, vibrant, and direct. Its lyrics, in avoiding anything resembling hyperbole, saved it from sentimentality.

The band only performed three cover songs. The best of these was "I Want You Back," which featured the reticent Stanton on occasional bass vocals, as well as on tightly-grooving bass guitar.

The original "Pulling Violets," performed toward the end of the set, was a treat

because the line, "Can I get any older than / The roses in my hand?" was rendered by Kele with just the right amount of twitchy sardonicism. An Mp3 of this song, said Kele after it was performed, is available on the internet

at [www.lawrence.edu/stu/kelem](http://www.lawrence.edu/stu/kelem), the Apollo's Lyre website. He further encouraged the audience to follow the link to the "official Ben Stanton fan page."

Apart from anomaly of the muddy-sounding vocals, the concert's over-all sound quality was excellent. This was due, in large part, to the new sound equipment that the Student Union has recently obtained. Apollo's Lyre is the first rock band to have used Lawrence's new effects rack and subwoofers. Additionally, Apollo's Lyre hired a sound engineer from local music store The Big Noise.

Apollo's Lyre was well rehearsed and unwavering in its adherence to the modern-rock aesthetic. Those who are not fans of the genre—a group of which this correspondent counts himself a member—must respect Apollo's Lyre's impeccable skill. Kele and company put together good songs and perform them well.

## Crossword 101

### "Legendary People"

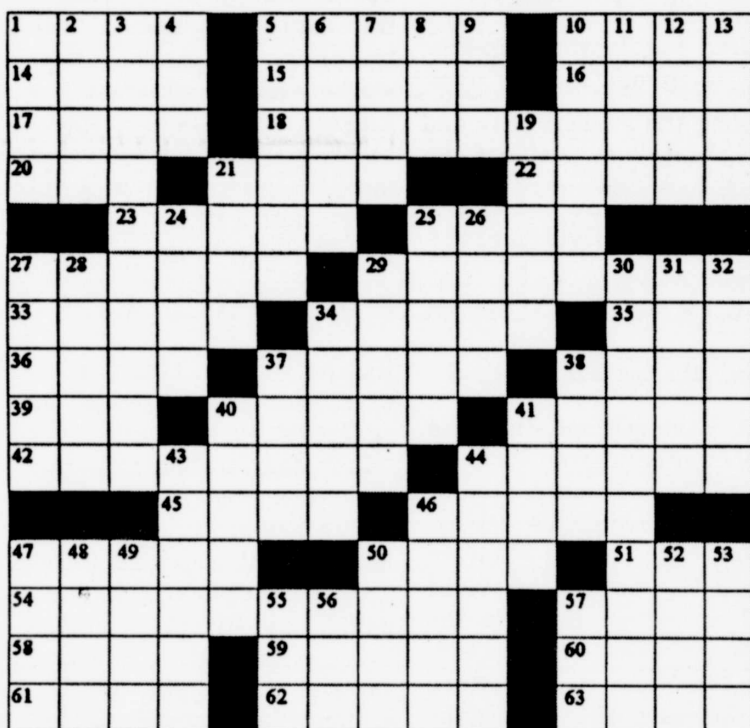
By Gerry Frey

#### ACROSS

- 1 *Legendary giant killer*
- 5 *Eiffel Tower site*
- 10 *Folklore archer*
- 14 *Mixture*
- 15 *Ms. Verdugo*
- 16 *Evelyn's nickname*
- 17 *Egg layers*
- 18 *Longfellow heroine*
- 20 *Mr. Beatty*
- 21 *Eager*
- 22 *To go in Paris*
- 23 *Actress Barkin*
- 25 *Get out of bed*
- 27 *Analyzes sentences*
- 29 *Boy who never grew up*
- 33 *Notions*
- 34 *Strong winds*
- 35 *Prop or but follower*
- 36 *Hare Krishna, e.g.*
- 37 *More refined*
- 38 *Unite*
- 39 *Entire*
- 40 *Build*
- 41 *Stacked*
- 42 *Alden was his proxy*
- 44 *Weakly*
- 45 *Expel*
- 46 *Grecian island*
- 47 *Gelatin*
- 50 *Formerly (archaic)*
- 51 *Bottom line*
- 54 *Train robber*
- 57 *Funeral fire*
- 58 *French friend*
- 59 *Upper crust*
- 60 *Canter, e.g.*
- 61 *\_\_\_\_\_ Muffet*
- 62 *Morsels*
- 63 *Ms. Bancroft*

#### DOWN

- 1 *Spike driver Henry*
- 2 *Away from wind*
- 3 *Fairy Godmother's protege*
- 4 *Boxing wins*
- 5 *Annoys*



#### 6 *Legendary chipmunk*

- 7 *Peruse*
- 8 *Hostelry*
- 9 *Droop*
- 10 *Bank employee*
- 11 *Wicked*
- 12 *Queue*
- 13 *Ogle*
- 19 *Lets up*
- 21 *Brews*
- 24 *Law school ent. exam*
- 25 *Rent again*
- 26 *Roman road*
- 27 *Type styles*
- 28 *Fully developed*
- 29 *Dehydrate*
- 30 *Legendary lumber-jack*
- 31 *Photographer Adams*
- 32 *Indigent*
- 34 *Visitor*
- 37 *John Alden's girlfriend, for short*
- 38 *Feudal estate*

- 40 *Derive*
- 41 *Peppy*
- 43 *Sounds*
- 44 *Moats*
- 46 *Greek island*
- 47 *Got into \_\_\_\_\_*
- 48 *Word before final*
- 49 *Greek letters*
- 50 *Spew*
- 52 *Ireland*
- 53 *French head*
- 55 *Confederate General Stuart*
- 56 *Foreman's nemesis*
- 57 *Golfers' org.*

#### Quotable Quote

"The absent are always in the wrong."

... English Proverb

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## Answers to last week's puzzle

### FICTIONAL PULITZER WINNERS

M	O	T	E			A	W	O	L			C	A	P	P	
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## Intolerance intellectually justified

TO THE EDITOR:

As I read the Lawrentian every week, I keep seeing the word "tolerance" used when referring to the matter of Alan Keyes's speech a few weeks ago. It seems as though everyone expects their views should be tolerated as long as no one gets physically hurt. I am an educated person, so in the spirit of 'tolerance' I asked myself if I have to tolerate Alan Keyes's opinion simply because it exists and has mainstream support? The answer is 'no' and I'll tell you why. Alan Keyes's views are based on a glorified distortion of American history, a self-serving interpretation of the Holy Bible, and a vast neglect for the Constitutional rights his policies would trample. We don't have to tolerate Keyes's views any more than we have to tolerate Holocaust

revisionist historians such as David Irving. Just because an individual holds an opinion does not make it a good opinion even if he has a Ph.D.

It is our job as budding intellectuals to sort valid and invalid opinions by their basis in fact, history, and logic with a little help from our emotions and sense of humanity. These principles of intellectual thought are supposed to be taught at Lawrence so that we are not duped by views and opinions that violate them. Alan Keyes's views and opinions are such a blatant affront to the pillars of intellectual thought that I do not understand how some Lawrence students (and alumni) are baffled when our community cries out 'this view will not be tolerated!'

—Karl Werner

## Strange but good

TO THE EDITOR:

I would like to thank those responsible for the creation of the John G. Strange study lounge on the first floor of Main Hall. It is both a stylish addition to the physical appearance of the campus as well as a welcome addition to study space. For students, Main Hall has lacked the community space present in the conservatory and Wriston, among others, which is largely responsible for its

lack of community. The sciences will probably always require the bulk of finances for both physical space and operating expenses. The humanities must not be overlooked, and the university has clearly demonstrated this commitment here. The new lounge, like the new science building, is something all Lawrentians can be proud of.

—Evan Wyse

**There is a 350 word limit on all letters submitted to the Lawrentian. The Lawrentian will edit longer submissions as needed to fit this requirement.**

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## Keep Lawrence small and competitive

STAFF EDITORIAL

Change at Lawrence University is often gradual and slow. Rarely does a revision of policy or switch in philosophy occur that has not been discussed, analyzed, argued over, and voted on for quite some time. This insures that no hasty decisions will ever be made, but it also can lead to a false sense of security. After all, why worry about something that can't sneak up on you? The problem is that students need to be aware of possible changes in policy from the very beginning, so they can better form opinions and organize responses to the issues.

Glancing over the North Central Association of Colleges and Schools report, made between February 8 and 10 in 1999, several potential problems loom. Anyone can view this report, as it is kept on reserve at the circulation desk in the library, and it might behoove more than a few students to glance it over. In the report lie several statements and conclusions that might eventually affect the student body, perhaps adversely. No, we're not talking about dissatisfaction with Downer, arguments between colleagues in various departments, or the sorry condition of the Mudd. Rather, recommendations have been subtly made concerning the student body and how better to support an increase in admittance.

Currently, Lawrence has rebounded from 1994's low point in student numbers, when the abrupt rise in grants and scholarships resulted in the college retarding its increases, which led to a 40-student shortfall in the entering class. Since that time, Lawrence has dealt with rising aid costs in order to meet admissions targets, and the report adds that 1999 was an excellent year, boasting the largest entering class of the decade at 355. If there remains a concern with "the interface between admissions and financial aid," certainly Lawrence seems to have at least regained footing.

But is there anything negative about this rebound? That is, when the Dean of Admissions tells the NCA that he hopes this rise in entering class numbers and admissions will be a trend, should we agree or perhaps take issue?

A rise in admissions and acceptance may seem a good thing and a benefit for the campus, but what of the drawbacks? Is Lawrence really capable of supporting a larger student body? Consider our current parking crunch, which is nothing less than unacceptable. Consider the limitations of food services. Consider our constant problems with computer services. Consider the fact that our residence halls are, to quote the NCA, "running at full capacity." Certainly, a new residence hall could be built, but is that really a solution?

Because what would be at issue here would be the changing of Lawrence's face. Many students choose Lawrence because of its small size, preferring classes in which the teacher-to-student ratio was in single digits, gravitating towards a campus in which the body was small enough that everybody could know every-

body. Yes, Lawrence's small size does have its limitations, but that's one of the things that makes this campus unique. Ideally, Lawrence is designed to support about one thousand students, and while we're currently operating at about 1200, this could change in the near future. Are we ready to support 1500 students? And should we even want to?

Keeping Lawrence competitive involves keeping it small, and while increasing enrollment might seem beneficial, it would actually require more scholarships, as we can't exactly afford to lower tuition. It's hard to attract students to a school like this, and if it's snobbish to say we like it that way, so be it. Within recent years, the standards at Lawrence have fallen quite noticeably, and the Lawrentian feels strongly that trying to attract greater numbers of students would only add to the problem. One of Lawrence University's goals is to preserve the fabric of the community. Keeping the school small and competitive is the only way to do so.

Whether the subtle recommendations made in the NCA

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## THE LAWRENTIAN

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### Editorial Policy

-All submissions to the editorials page must be turned in to the Lawrentian no later than 8 p.m. on the Tuesday before publication.

-If submitted on a computer disk, submissions must be in Macintosh Word 5.1 format.

-The Lawrentian reserves the right to print any submissions received after the above deadline, and to edit each submission for clarity, decency, and grammar.

-Letters to the editor should not be more than 350 words, and will be edited for clarity, decency, and grammar.

-Guest editorials may be arranged by contacting the editor-in-chief or the editorials editor in advance of the publishing date.

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On the banks of the Fox. River clean-up participants with some of the trash they removed from in and around the river.  
Photo courtesy of Adam Lake



Anna Stirr and John Saunders haul a slightly less than serviceable bicycle up from the Fox. Apparently it attracted little attention at the swap meet.  
Photo courtesy of Adam Lake

## Music, celebration, and activism: Earth Day 2000

BY ASHLEY HANAMANN  
FEATURES EDITOR

Early on a beautiful Saturday morning, Greenfire, a group devoted to addressing environmental concerns on and off campus, commenced its annual Earth Day celebration with a host of events, including bands, games, and clean-up activities, that lasted well into the evening. They worked with area high schools, including Appleton West's environmental organization "Help Our Planet Earth" (HOPE) for three months prior to the event. Greenfire expanded upon last year's celebration, and added several new events. They expected a larger turnout than last year's, and were not disappointed.

Events were kicked off early on Thursday, April 20, with a discussion panel on genetically engineered foods, organized by freshman Clara Muggli. This was followed by a vegetarian dinner in Downer. Speaker Jane Krogstad gave a presentation on municipal septic systems vs. "the living machine," a

system in which aquatic communities are used to break down waste and recycle it, as opposed to burying it. She also discussed the idea of an "eco-village," a self-sustaining, enclosed system in which the inhabitants of a community recycle all waste instead of sending it elsewhere, and which uses few outside resources.

Among the events held over from last year were a swap meet, a cleanup of the banks of the Fox River, and an augmented kids' crafts area that included tie dyeing, wood blocks, crazy faces, and basket making. More children attended this year's kids' crafts section than last year. The Kids' Parade was held at a local elementary school. The students of the school made floats based on Wisconsin's environmental issues, and flowers were donated. Information booths were also set up for campus organizations such as ORC and the ultimate frisbee team.

Several musicians entertained over the course of the

celebration. The Sambistas were well received, as was Joe Price, a blues singer from Iowa. Most successful, however, was a rock band from Minnesota, the Big Wu. The Big Wu concert was meant to attract not only Lawrence students, but also members of the Appleton community, and in fact the majority of the audience who attended were from off campus. Junior Elizabeth Surles, one of the organizers of the event, estimated that the turnout at the concert alone was between 250 and 300 people. "The music really brought in the community," noted senior Nathan Leverence.

The people who attended the Earth Day celebration conducted themselves well. Near the end of The Big Wu concert, Greenfire asked the audience to keep the area clean and to pick up after themselves. "The field was spotless after everyone left," sophomore Mo McKenna remarked. She noted specially the great support from Lawrence security, Campus Services, and faculty.



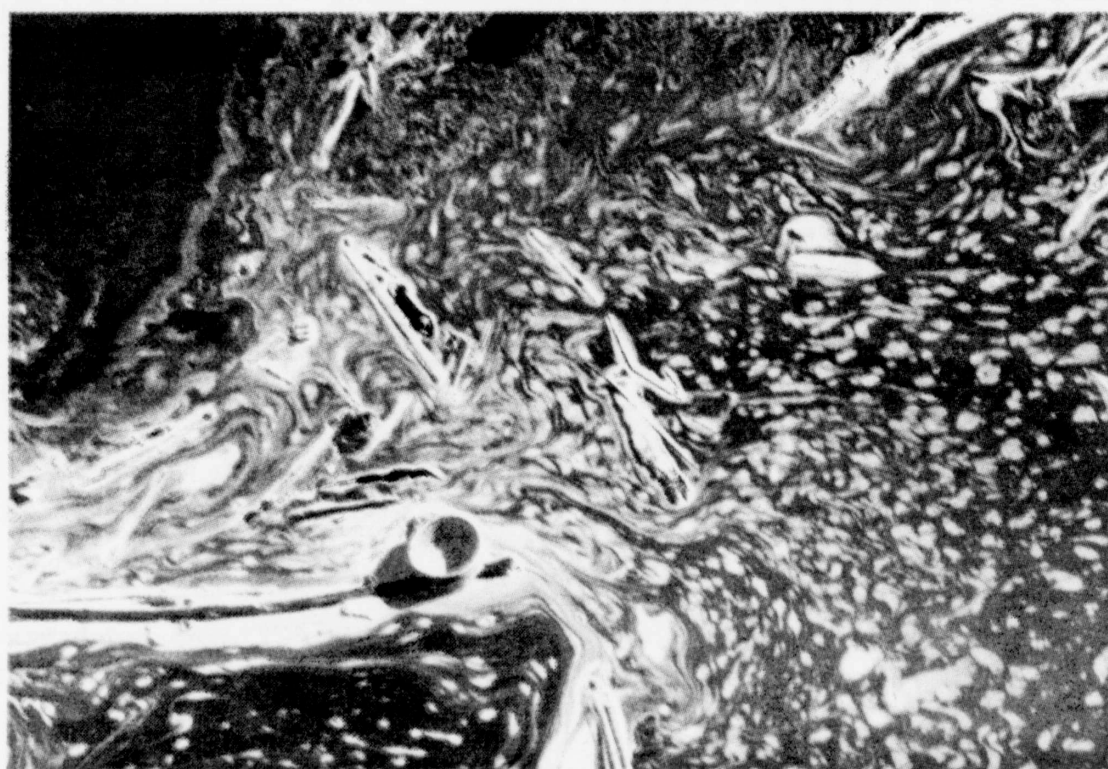
Dancers enjoy the Big Wu on the Main Hall Green.

Photo by Lisa Weatherbee



Andrew MacDuffie smiles at the fruits of Greenfire's labors at the Fox River cleanup.

Photo courtesy of Adam Lake



An environmentally edifying eddy swirls its way down the Fox.

Photo courtesy of Adam Lake





Front to back, Elizabeth Geery, Carol Hinz, Courtney C. Smith, and Jamie Tsim give a modern dance performance for Earth Day on Main Hall green.

Photo courtesy of Carol Hinz

## Lawrentians clean a befouled river

BY EARL B. KAVANAUGH

When one gazes upon the dull, sluggish brown waters of the Lower Fox River, it is hard to believe that this arterial waterway was once a wily, energetic river that was worthy of its namesake. Yet, the decline of the Fox should be not irreversible, and any work to reclaim a fragment of the river's original unsullied state is well worth the effort. It was with this hope in mind that Andrew McDuffee and the Lawrence environmental activism organization, Greenfire, organized the Fox River cleanup effort on Earth Day.

McDuffee, a junior, and Greenfire, of which he is a member, worked with the Fox Valley Sierra Club. The Sierra Club maintains a lengthy stretch of riverbank that is divided into 14 sections, one of which (the riverbank area by Lawrence) Greenfire adopted and agreed to clean. This year marks Greenfire's second year participating in the river cleanup effort and the Sierra Club's 10th year in sponsoring the event.

The actual cleanup essen-

tially entailed picking up garbage along the riverbank, in addition to gathering other debris from the Fox's more shallow areas. According to McDuffee, the river, while having accumulated a considerable amount of trash and debris during the summer and winter months, seemed cleaner than at the time of last year's cleanup effort. However, despite the improvement, the dedicated group of volunteers collected 6 bags of garbage after a rigorous day's work, and along the way found some bizarre items, including a wrecked bicycle. "Somebody just saw an inner tube and they pulled on it, thinking it was stuck on a tree branch or something, and pulled out a whole bike out of the mud," laughed McDuffee.

Some other choice and interesting items retrieved from the river included a piece of a broken parking meter, large pipes, large pieces of metal, and colossal wooden spools presumably from the construction site on campus. McDuffee also stated that the majority of the garbage that was retrieved from the river seemed to be

styrofoam and soda bottles, which, after being thrown in the river, have a tendency to float back towards the shore.

The river cleanup attracted a great number of concerned and interested Lawrence students. Initially, when the cleanup began, a dozen or so people were on hand to vigorously begin the day-long effort, with students from Appleton West High School and other community members joining the endeavor throughout the course of the day.

When asked why he involved himself with the organization of the river cleanup effort and with Greenfire, McDuffee replied, "I just started taking environmental issues seriously only about six months ago, really, right around the new year. I don't know exactly what prompted that, but I'd always been concerned about the 'big problems' like global warming and pollution. But then I started getting concerned on a personal level, like what can I do? And then I figured that I actually could do something,

*continued CLEANUP,*  
page 11



Big Wu bassist Padre Pienbique basks in the late afternoon sun at their gig on Main Hall Green.

Photo by Lisa Weatherbee



Katrina Jagodinsky gives a big smile for Earth Day 2000.

Photo by Lisa Weatherbee



Modern dancers gracefully evoke the motions of birds in a partially improvisatory performance.

Photo by Carol Hinz



The Big Wu view from backstage at their Earth Day performance on Main Hall Green.

Photo by Lisa Weatherbee



## This CD would make a fine coaster

BY ANDREW KARRE  
COPY CHIEF

Minneapolis's Big Wu is, I was told before I ever heard their CD, a "jam band," and though issues of genre in rock 'n' roll generally seem to me ridiculous, self-important ways to legitimize popular music, the jam band genre does bring along a set of unavoidable expectations. The jam band label puts this group in a category that is headed today by bands like Phish and the Dave Matthews Band and seems to imply a spiritual, if not artistic, link with bands from earlier eras like the Grateful Dead, the Allman Brothers Band, and the Band. Big Wu certainly seems to aspire to these ranks. In "Tracking Buffalo through the Bathtub," however, the group not only falls short of the requirements of its genre, but falls short of the more broad requirements of good rock 'n' roll.

If jam band is so loosely defined as a any standard rock four-piece (perhaps with keyboard, if one is lucky) that can play for more than seven minutes and whose songs have at least the formal potential for extended live renditions, than the Big Wu is a jam band, but if a genre is necessary, than I would propose a more stringent standard, especially if the Grateful Dead, the Allman Brothers, and even contemporary bands like the Dave Matthews Band, are going to fall under its head as the standard bearers.

If this is to be the case, a jam band must have a standard of musicianship that exceeds what is generally necessary for the producers

of three-minute pop or alternative rock songs. All of the aforementioned easily fall within this category. Jerry Garcia, Duane Allman, and perhaps someday the band portion of the Dave Matthews Band, were innovators in rock musicianship. One could fairly call a guitar solo Jerry Garcia-esque—and as evidence of that one need look no farther than nearly every guitar solo on "Tracking Buffalo..." The liner notes do not indicate which guitar

player plays lead on particular songs, but nearly every song contains a solo that is homage to Garcia. This in itself might be a compliment (assuming there is not a Jerry

Garcia effects processor now on the market where one can merely push a button labeled "St. Stephen" and immediately acquire the ringing, otherworldly tone color so uniquely Garcia's—a possibility I won't discount), but it alone is hardly reason to buy the CD.

And unfortunately this is the extent of musical interest on this album. All the other playing is merely adequate and generally wholly unremarkable. Songs like "Kangaroo" and "Silcanturnitover" rely on catchy but eventually tired upbeat tunes. The band's texture is, with rare exception, a standard rock texture, without interesting additional percussion or a Hammond B-3 organ sound, an addition this band in particular needs desperately.

This is not to say the band plays poorly, quite the contrary, they play better than a lot of bands that make orders of magnitude more money. They just don't do anything new or interesting or exciting, something one would hope for from a band that intends to test the listener's ear by spinning their music into an extended jam (and since this a studio album, I can't say if the Big Wu is capable of this) and something that one demands if a

Birkenstocks tell us all about "Midnight Rudy," a guy presumably nothing like them who is only out for sex, and drives a fancy car, perhaps is involved in illegal activities, has venereal disease, and isn't in it "for all the joy and all the laughter, / because he doesn't treat that woman with respect"; in other words, he's a bad guy. The chorus clinches it: "Ride on Midnight Rudy, they won't let you in. / Ride on Midnight Rudy, they know where you've been."

There is no irony here; their tongues are no where near their cheeks (I'm convinced any punning in the chorus is coincidental). The song is obvious and nauseatingly self-righteous. There is no narrative, just a list of the extremely obvious evils of Rudy. This song is a sensitive guy pickup line.

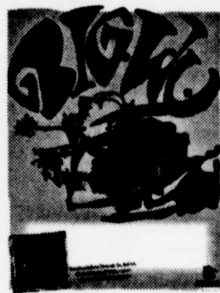
This is the problem with other songs on the album like "Pinnacle," a stupidly simple and cliché-ridden anti-progress song. Even if one were inclined to fall into line ideologically with the song, I can't imagine finding the triteness of the lyrics anything short of silly. This kind of obvious, simplistic, and self-righteous sentiment in rock lyrics is a departure from the ridiculous quasi-abstract and pseudo-poetic lyrics of much alternative rock, but it is hardly a pleasing one, especially in this context.

Though musically Big Wu strives mightily to capture some semblance of the

Grateful Dead, lyrically, they seem to be phoning in the effort. While the guitarist often captures something of Garcia's magic as a guitarist, none of the wit, simplicity, or beauty of a Robert Hunter or Garcia lyric exists in any quantity on this album.

Other tunes are merely banal and repetitious. "Gimme a Raise" is the epitome of filler, declaring "Boss better give me a raise / Raise, raise, raise, raise, raise. / I want a three week holiday / Day, day, day, day, day." It goes on in this vein for some time. The lack of anything like effort is appalling. The song suggested for radio play, "Kangaroo," is cute and the tune is danceable (in that barefoot in the grass, head rolling kind of way), but quite lyrically fluffy. And although a band that is going to rely on instrumental jamming and improvisation need not necessarily concern itself with clever or meaningful lyrics, it must not offend its audience's intelligence with pseudo-political, moralized silliness so much in its lyrics that it can't bear to listen to the rest.

"Tracking Buffalo..." is beset from both sides by inadequacy. Not strong enough musically to be able to work with a minimum of interesting lyrical material and lyrically far too weak to hold interest after the musical excitement has run its course, the CD becomes tedious quite rapidly. Where it is mildly successful, it borrows so heavily from other bands, it makes more sense to go to the source, and what is uniquely theirs is unattractive and uninteresting.



"Tracking Buffalo through the Bathtub"

band is to be grouped masters of spinning a three minute rock song into a twenty-five minute monument to the potential of rock ("Whipping Post" from the Allman Brother's Fillmore album, for example).

The band's greatest failing comes in its lyrics. "Midnight Rudy" in particular demonstrates not only their lyrical failings, but also a poverty of wit and humor that is utterly unforgivable in a rock band. The band seems to strive for a kind of obvious righteousness and social consciousness in its lyrics that is perplexing for the music. They make only the thinnest of efforts to fit their politics and societal observations to words with any creativity or wit. For instance, in "Midnight Rudy," for six minutes, a bunch of guys in beards and

## More than just any given movie

BY ADAM ENTER  
STAFF WRITER

Normally, when movie buffs see a preview for a new Oliver Stone film, they jump up and down and get extremely excited—at least as excited as people who stay inside in a dimly lit room for three hours watching Kevin Costner explain the intricacies of the "magic bullet" can get. Oliver Stone is the directing genius behind "Nixon," "JFK," "The Doors," and "Platoon," just to name a few, and this gives him the clout to create nationally released experimental film such as "Natural Born Killers." When Stone directs a new film, you know you are about to see something intense. But wait, then I saw a preview for a movie that claimed to be directed by Oliver Stone, the king of the conspiracy theory and champion of nationally released experimental film.

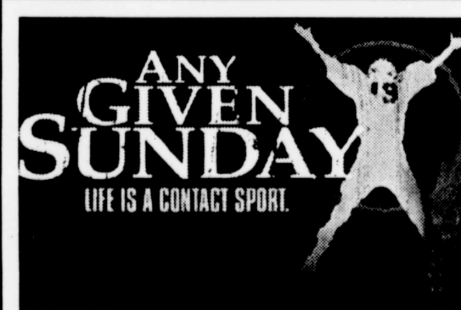
Its name was "Any Given Sunday," and it was about football?

Undaunted by this seemingly pop-oriented subject matter, I ventured out to see "Any Given Sunday" and learned not to underestimate Stone, even if it has been two years since his last effort and it was "U-turn." Simply put, the movie is beautiful. There is a common conception about football that

players and coaches are put under some stress, both physically and mentally, but since they get paid so much it isn't much to bear. This movie reveals the inner workings of a variety of aspects of modern football and how the game has the power to make your life, destroy it, or even both,

depending on your point of view.

Stone gives us a kaleidoscope of different situations all contained within the realm of football with an ingenious setup. Obviously, he begins with a stellar cast,



"Any Given Sunday"

Director:  
Oliver Stone  
Writers: John Logan, Daniel Pyne  
Genre: Drama  
Rating: \*\*\*

as the movie begins with Al Pacino as Tony D'Amato, the head coach of the fictional Miami Sharks. He and the owner of the team, his brother, had a classic football deal, sealed with a beer and a handshake instead of a contract. When he passed away, his daughter (Cameron Diaz) inherited

control of the team, and she is obsessed with winning using the modern standards of high powered superstars and business ethics or, perhaps more correctly, the lack thereof. Meanwhile, Pacino's older, veteran quarterback, Jack R. O'Ney (Dennis Quaid), gets injured and must sit out most of the season. Next, the second string quarterback is knocked out

and all that's left is young, unproven Willie Beamen (Jamie Foxx), who is so nervous that he throws up during the beginning of every game. It's already somewhat late in the season, and the Sharks are looking at indefinite hopes of reaching the playoffs.

Using this story as the

backdrop, Stone takes us through almost every aspect of football from head coach to offensive coordinator to players to team doctors to sports reporters. Incredibly successful Willie Beamen immediately develops a big head and wants to be treated like an immortal superstar. However, as he begins criticizing his teammates and greedily changing plays to score touchdowns himself, his teammates respond as a crew whose captain believes he can sail the ship by himself. Soon Willie discovers just what a blitzing linebacker can do. Much of Willie's criticism falls on Luther Lavay, an older veteran who "revolutionized the linebacker position," played by a man who actually did revolutionize the position, former New York Giant Lawrence Taylor.

Taylor shows a surprisingly wide variety of emo-

*continued SUNDAY page 10*



## Support your local pizzeria

BY ANDREW KARRE  
COPY CHIEF

It is impossible not to notice the stranglehold franchised pizza delivery places have on this campus, and, unfortunately, it may be just as hard to deny the good reasons why this is. For reasons of cost and convenience among others, you are much more likely to stumble over a Papa John's or Domino's box Sunday morning than you are one from Frank's, Sammy's, or Stuc's. But from time to time, it would do all of us a little good to throw convenience and economy to the wind and remember where pizza got its start.

Frank's, Sammy's, and Stuc's are local pizzerias, equipped with dining rooms, bars, and friendly regular customers—amenities unknown to the transnational purveyors of pizza pie—and these things can't help but enhance the pleasure of the pizza. All that aside, there is something basically decent and moral about supporting local pizzerias, something intuitively right about making sure your town has pizza that is unique to it.

But at the end of the day, what really matters is that you want pizza and you want it quickly and you want it in your room. Frank's and Sammy's can accommodate you here—they deliver—and even Stuc's has a carryout option. Still, the best way to experience a local pizzeria is to actually experience it—that is, you've got to go there, make a night of it.

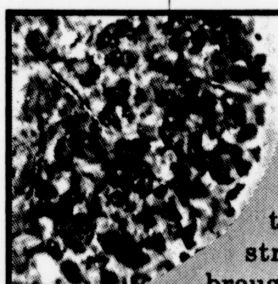
Questions of pizza ideology are fine, but taste is the measure. And how do these three fare? Reasonably. There is nothing cookie-cutter about these pizzas. You'd never mistake them for Papa John's. Someone has a definite idea about what pizza *should* be at each of these restaurants, and that's a good thing.

The pizzas from Frank's and Sammy's were both thin crust. As thin crust goes, these two pies are quite different. Sammy's has a very crispy, almost cracker-like, crust, where Frank's has the minimum amount of crust—a crust membrane, so to speak—necessary to support sauce and toppings (and copious quantities of grease). As for topping, neither was particularly outstanding, though certainly adequate. Sammy's was notable for its pepperoni, which had a much more distinct ham flavor than other pepperoni. Whether these pizzas are superior on their own merits to franchise pizza is a

tough call, one largely dependent on your taste for thin crust pizza, but on aesthetic and moral grounds, a pizza in Frank's Pizza Palace or Sammy's Pizzeria wins hands down.

Stuc's was a thick crust pizza (though they offer a thin crust and a deep dish) and thus a different approach to pizza altogether. The benefits of the bakery that operates within Stuc's are evident in their pizza. The crust was splendid, quite doughy and flavorful. Again, though, as far as toppings were concerned, the sauce, cheese, and pepperoni offered nothing revelatory. It was good pizza, as good or better than comparable franchise pizzas—but almost twice as expensive.

It would be misleading to say that a visit to one of these local pizzerias will provide you with a transcendental pizza-consuming experience—their pizzas just aren't that much better. But to leave local pizzerias neglected purely on the basis of convenience would be a sin. So next time you want pizza, and you've time to spare, take a trip to one of these establishments and sit down and have a pizza.



The notion of reviewing something as ubiquitous and perhaps even banal as pizza seems a bit odd. The premise of these reviews, though, is not food review in the strictest sense. Each reviewer brought a unique attitude to the pizzas and, in turn, the pizzas each brought the unique attitudes of their restaurants to the reviewers. A review of a pizzeria is something different from that of an Indian or Thai restaurant or of the latest fusion-food place in that no one should really care too much about a reviewer's assessment of a pizza. Nearly all of us have been eating pizza since we've been eating solid food; we know what we like. Hence this review has three reviewers, each with a distinct take on what makes a good pizza but no particular desire to foist it on anyone. The point is to make the effort to reclaim pizza from the anonymous, mass-produced pies so common to campus.

1950s. Eating the pizza—each little square piece at a time—made me think of postwar America, when Americans drove fat new cars to fat new restaurants in fat new suburbs where

they ate fat new foods. Like pizza.

Frank's is known for its greasiness, and Monday's pizza was no exception. Maybe they're continuing the Roman tradition of adding liberal amounts of oil (probably not). But grease is okay; I've never held that against any type of food.

The sauce was mild—just sweetened tomato paste with some spice. The crust was plain, too. Actually, it tasted just like matzos (another Roman tradition, perhaps). I know that sounds boring, but you know you can eat matzos all day long. Admit it, they're good.

Sammy's pizza had much in common with Frank's. Both pizzerias cooked the pizza just until the cheese melts, but not any longer. Both put their soupy toppings on paper-thin crust. Indeed, Sammy's crust even tasted like Frank's, but it was softer and slightly thicker.

The truly distinctive characteristic of Sammy's pizza was the pepperoni. Sammy's pepperoni was, well, hammy. "Non-standard," Andrew said. But I'm a Canadian bacon fan, so I

found it to be rather enjoyable.

Sammy's pizza is another relic of the 1950s. But these anachronistic pizzas still deserve respect, if only for their self-confidence for even existing in an era of urban hipsters who want to eat gourmet pizzas.

Which is where Stuc's comes in. Unlike Frank's and Sammy's, Stuc's is a modern pizza.

In my opinion, the sauce and the crust make a good pizza; the other ingredients are trivial. Stuc's shines on both counts. The cheese was slightly browned, so it skated around on the plentiful sauce, which was sweeter than Frank's and tangier than Sammy's. But it was the crust that genuinely amazed me; I actually looked forward to eating the crust. Yes, it was even better than matzos.

My one complaint with Stuc's is about the pepperoni. It just didn't have enough flavor. I appreciated the in-your-face attitude of the other two pizzeria's pepperonis.

If you're looking for a final recommendation, I guess I'll cast my vote for Stuc's. But both Frank's and Sammy's will please you if you're looking for an old-fashioned American pizza. Even though I'm reluctant to declare a solid winner here, I am certain that all three are much better than any of the national chains that have a stranglehold on campus pizza sales.

## Pizza is not good for you

BY ELI SALEMBIER  
STAFF WRITER

I think I hate pizza. This is, of course, a recent development. There was a time when stuffing free pizza into my mouth to the point of agony was one of many things that made me happy. I can't tell if this change of view is because I'm turning into my father, with his classy tastes due more to a delicate stomach than to being an epicure, or if this university has just turned me into a cynical critic of all that was once good in my perception. I worry about the warped sense of reality that has been fostered in my four years here. I remember opening up a fortune cookie at Downer and reading, "Avoid negative people." I looked up from this ancient tidbit of wisdom and saw

that I was sitting with the four most pessimistic and hostile men I have ever met. I lie awake at night and tell myself that this is only a phase. A temporary façade I have adopted to protect myself from a hostile environment. I'll grow out of it. I keep telling myself this.

With my predisposition towards the negative in the back of your head, read on.

If you have read the other two articles appearing with this one, you know the setup. So, which pizza did I hate the least? Sorry. I'll exercise a little bit of restraint. I did enjoy Stuc's Pizza. It was quite a bit different than most. The sauce was sweeter than usual, the cheese was cooked a little bit instead of just melted, and the crust had the texture of a real loaf of bread. Stuc's does not

deliver, so if you want to try it you have to go to them. I have eaten there many times. The calzone they serve are great.

All right, I've got the positive stuff out of the way. I now can proceed with reality. Frank's pizza was a grease frisbee. It even had those little pepperonis that warp when cooked. They sit there on the pizza like craters laden with lard. My internal epicure asked if maybe this pizza might be better used to lube the pistons in the minivan. My stomach just groaned. I ate one or two pieces and, after letting the sludge slide down my throat, I washed the taste of the cheap spiced sauce out of my mouth with Dr. Pepper and moved on.

Sammy's pizza, with its bland sauce and hammy pep-

peroni, brought back disturbing childhood memories. It is the pizza you find at places like Slappy's Pizza World, the kind of joint where sirens go off when it's your birthday and a string of clowns come dancing out of the back room. They form a circle around your table and make a ton of noise. Everyone in the restaurant stares and smiles at you and all you want to do is crawl under the table and cry. I hate clowns. I hate them more than I hate pizza. By a long shot.

So you've heard my take. Go try the pizzas yourself. You'll probably disagree. I don't care. I'm out of here in a few weeks and then I can return to my "ignorance is bliss" way of life. I'll stop pursuing truth and simply let happiness engulf me.

**Help the environment!**  
**Please Recycle Your Pizza Boxes**



# Marriage, Disco & Rock 'n Drone: Review of Yo La Tengo's *And Then Nothing Turned Itself Inside-Out*

BY JASON GUBBELS  
EDITORIALS EDITOR

15 years is a lifetime in rock and roll. Buddy Holly died when he was 22; The Beatles barely made it eight years; The Sex Pistols, maybe two. But the Hoboken, New Jersey-based trio Yo La Tengo have been slowly cranking out records since late 1984, and the real surprise is that they keep getting better. Their latest release, *"And Then Nothing Turned Itself Inside-Out,"* is their best yet—a dramatic and hilarious survey of maturity and marriage draped in a low-key indie setting that sounds both contemporary and timeless.

Ira and Georgia Kaplan have outlasted John Doe and Exene Cervenka of X to stand as indie rock's greatest couple, and Yo La Tengo's status as a husband and wife band (with friend James McNew on bass) is more than a cheap gimmick. Their relationship is often at the center of Yo La Tengo songs, and at times, especially on this release, it dominates an entire album. But before you go screaming 'concept album' and file YLT away with ELP, be assured that any concept featured herein is of the broadest sort, songs organized loosely according to themes, not songs following a ludicrously convoluted 'plot.' *"And Then*

Nothing..." is a clever dissection of a long-term relationship as told by the couple who lived it.

Pretentious, no? Or at least egotistical? Some might say so. But as one who's more impressed with monogamy than love-em-and-leave-em-chronicles, I approve of the Kaplan's story. As much as I treasure the art form's debt to youth, it's about time rock music grew up. Part of growing up is the replacement of fleeting relationships with commitment. And that means marriage.

But nobody wants to hear rock music about marriage, you may cry. It may be that teenagers don't think fidelity has a good beat to dance to, but I'm guessing the real problem is that rock music is ultimately about sex, and nobody wants to think about married couples having sex. Which is a shame (for married couples and the rest of us).

This rather ridiculous preamble is all leading up to a defense of marriage in rock music, but a simple spin of

the album in question renders all points moot, anyway. *"And Then Nothing..."* is a dark, sensual eighty minutes, from the slowly pulsing meditative opener *"Everyday,"* a cautious greeting to the dawn, to the 17-minute closer *"Night Falls On Hoboken,"* a sonic excursion into the realm dividing consciousness and dreamscapes. And that's not even mentioning the words.

But the music is what most intrigues me, truthfully. While 1997's *"I Can Hear The*

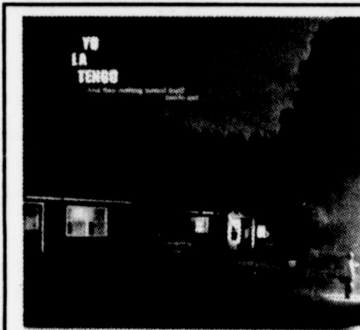
times, Hammond organs add a juicy backdrop, and vibes and horns slip in almost unnoticed to color the background. If I had to describe the sound, it would be a strange amalgam of surf, lounge, folk, post-rock, and a couple of Velvet Underground albums. And that's not mentioning the disco cover they throw on. Fans of Tortoise would do well to check this CD out, although it's more than TNT with words.

In fact, it's so easy to get

lost in the soundscapes that the songs themselves might slip by unnoticed,

Thomas Pynchon on *"The Crying of Lot G,"* the wonderfully-rendered chance meeting between future husband and wife at a disco, in which Ira admits, "I don't really dance much, but this time I did. / I was glad that I did / this time." It's a story as old as rock itself, and while it may be a takeoff of *"I Saw Her Standing There,"* it's more than a hoot. There's a fine line between heartwarming and precious, and Ira treads it carefully. Later, when Georgia sings the gorgeous *"Tears Are In Your Eyes,"* a song grappling with the fear of failure in the aftermath of an argument, the emotions conveyed are anything but artificial.

And that's what this album is all about—the complex nature of relationships. Georgia and Ira's insights are modest, but they're at least honest ones. Indie rock is all grown up now, or at least it should be, and a look at Pavement and Jim O'Rourke's latest supports this argument. Domesticity may not be as fun as anarchy, but I've always found nihilism to be a poor investment. Yo La Tengo won't be topping the charts anytime soon, but I'd argue that the year 2000 hasn't seen a stronger album yet.



**"And Then Nothing Turned Itself Inside-Out"**  
Yo La Tengo  
Matador Records

Heart Beating As One" was impressive for the sheer range in which YLT applied themselves, shifting easily between feedback-drenched improv and folk-laced instrumental passages, here the atmosphere is uniformly designed. Gentle, hushed, yet throbbing percussion, both electronic and acoustic, mix with slow bass lines, echoed keyboards, and reverb-heavy single-note lines plucked from electric guitars. At

which would indeed be a shame. Although I would argue that this album could serve the same purpose as, say, Brian Eno's *"Ambient 1: Music For Airports,"* it not only holds up to repeated and careful listening, but also requires it. Listen to it as background music, and you're missing the point. You'd miss the Simpson's references on the extremely funny *"Let's Save Tony Orlando's House,"* the title-swiping from

## SUNDAY: Stone crafts fast paced, high-intensity cinema

continued from page 8

tions as he eventually learns that he may die if he plays another game. On the other side, though, he needs one more sack to collect the incentive pay check he needs to retire after a career full of poor money management. In fact his acting was so believable that I found myself thinking it wasn't really him; it had to be a professional actor.

We also get powerful performances out of Matthew Modine and James Woods, Woods as the team doctor, Dr. Mandrake, and Modine as his assistant, Dr. Powers. Woods will do anything for money and sees the big picture of football; the players are voluntarily playing a game that could cripple or kill any of them. They are sent to their fate by the coaches and staff, nonetheless. Therefore when the owner tells the team doctor to ignore signs that Luther may be killed in the next game in order to get him to play and up his trade value, Mandrake proceeds without a second thought. It is common knowledge that players receive large doses of pain medication if injured in a football game, but it

becomes an important moral dilemma when players who are certain to injure themselves are given medication in order to get a few more plays out of them. Dr. Powers believes that these players need to be told the truth unconditionally, however, he gets a surprise when the players still insist on playing.

While all of these are strong performances, the real gems are Al Pacino, Dennis Quaid, and Jamie Foxx, playing the coach and quarterbacks respectively. In one of the first scenes in the movie, Rooney goes down with an injury, and you can tell what kind of pain he is in. Later, in one of the most interesting scenes in the movie, he gets into a confrontation with his wife (Lauren Holly). She dominates the argument, calling him every sort of name imaginable while he whimpers and pleads. She finishes by slapping him and telling him what to do. This is after we see him express his fear of returning to the game with his many injuries and concussions. Quaid's performance makes us realize that these are real people that could be you or I. It isn't just another headline you see in

the paper. Meanwhile, D'Amato has to deal with the threats of both the owner and his new star quarterback who insists on changing the plays. D'Amato knows where this is headed and asks Beamen to dinner at his house. Stone creates a fantastic scene with Pacino and Foxx as they eat dinner while D'Amato's television shows Ben Hur. You can see the two gladiators grappling for control in both scenes as Stone cuts between the two. Jamie Foxx is also excellent as the lost unknown quarterback who is suddenly thrust into stardom. There are some great scenes where he argues with his girlfriend who is being ignored, but she brings this fact up while he is trying to go through his game plan. Also his scenes with Pacino are magic. I normally think of Foxx as a comic actor, but here he proves himself capable in a dramatic role. Finally, there is Pacino himself who plays a man who gave up his entire life, his wife, children, body, and soul to the game, and he can't quit. It's like a drug. His voice is permanently hoarse from continuous shouting, he drinks regular-

ly, and makes occasional visits to prostitutes. In order to move on, he has to exorcise his own personal demons. Somehow, he and Foxx are able to play off of each other splendidly, and they are able to show a great deal of rage and affection for each other alternately through very demanding scenes.

The downfall of *"Any Given Sunday"* is Oliver Stone's genius. He has an incredible love of experimental film, and as he showed us in *"The Doors,"* and *"Natural Born Killers,"* he has an incredible aptitude for piecing together purely aesthetically beautiful shots into incredible montages. He does this in a variety of ways; most of them work well and add to the film. For instance, the mixing of the *"Ben Hur"* footage or projecting classic football footage onto the wall of a sauna to show the state of Beamen's mind. Near the end of the movie there is a great effect supplied as the linebackers jump toward the line of scrimmage and back off. As we view the scene from the quarterback's eyes, we hear the linebackers actually roaring like lions. It is quite impressive, but there are

also constant football montages during games that are purely aesthetic. In its own right, it is stunning, but they show no strategy or form. Unfortunately, there is almost an hour of it. As much as I like football, these montages seemed to grow longer and longer. I was usually quite absorbed, but I noticed it drag by the end. It also makes a movie that could have touched both football fans and non-fans into a never-ending bore for non-fans with purely aesthetic football footage. If he would have trimmed the movie down, Stone may have had Oscar material on his hands, especially with the cast he had.

Aside from all of this, Stone also had Ann Margret, Charlton Heston, and L.L. Cool J in supporting roles. The soundtrack consists mainly of rock, rap, and techno, which, while appropriate, is quite ineffective in producing dramatic tension. Stone is still able to make fantastic film using a great cast, smart writing, and new film techniques. Unfortunately, it gets a little out of hand, but, trust me, if you understand the title, you will love this movie.



# Students across nation call for WRC involvement

BY ASHLEIGH GRAF

**(U-WIRE) SYRACUSE U.** -- During the last three months, Syracuse University students have streaked across the campus Quad topless and have spent the nights there in tents. They held candle lit vigils and stormed the chancellor's office, all in the name of the Worker Rights Consortium.

Students nationwide are joining their protest against sweatshops, attempting to coerce administrators to leave the Fair Labor Association and join the WRC, a watchdog group that implores clothing manufacturers to disclose the whereabouts and employee conditions of their factories.

The FLA is an organization with a mission similar to the WRC, but involves corporations in monitoring the facilities that produce their own members' apparel.

Sam Brown, executive director of the FLA, calls the recent criticism of his organization a "diversion" from the real issue -- sweatshops.

But WRC supporter Marika Wissink said the issue is the FLA and its allegiances.

"Our problem with the FLA is that we are running credibility to an organization that supports Nike and Kathie Lee Gifford," said Wissink, a senior in the College of Visual and Performing Arts and a member of the Student Coalition On Organized Labor.

Nike was sued in 1998 after allegedly producing its apparel under sweatshop conditions and in 1997, it was revealed that the Wal-Mart clothing line of television personality Kathie Lee was being manufactured in an illegal sweatshop.

But Brown contests the criticisms of the FLA, calling them unfounded. He added that his organization began in September and has not had

adequate time to begin monitoring.

At the WRC's first founder's meeting April 6, members discussed definite policies for the organization. But the consortium does not monitor the facilities and instead employs non-governmental organizations.

"It is just going to tell everyone that there are terrible conditions," Brown said. "We know that."

WRC representatives could not be reached for comment after more than a dozen attempts.

The FLA grants the facilities making its members' apparel two to three years to improve employee conditions, according to its Web site at [www.workersrights.org](http://www.workersrights.org). The association will tag the apparel that meets its standards and those that do not pass will be stated in a yearly report.

The WRC, however, will leave it up to the universities to take action once a factory is caught operating a sweatshop, according to its Web site. The consortium is concerned only with university apparel, whereas the FLA monitors other textile manufacturers in addition to its collegiate members.

As the WRC works with employees and non-government organizations to encourage corporations to release facility information, a code will be implemented that protects the rights of workers, the Web site said.

As colleges join the consortium, apparel contractors like Nike will have to change the conditions of their facilities if they are caught operating under sweatshop conditions, the Web site added.

University tug-of-war

As the debate rages over the two labor groups, SU Chancellor Kenneth A. Shaw questions which organization is better to evaluate facility condi-

tions.

"There may be more than one way to ensure that these products are made in safe conditions," Shaw said.

For the past year and a half, President Bill Clinton and his administration have pressured all the nation's colleges and universities to join an organization that would ensure their goods were not manufactured in sweatshops, Shaw said.

But although some students are now pushing for SU to withdraw from the FLA -- which it joined last year -- Shaw said he is not going to rely on these protesters' whims.

"In the last analysis, I have to do what I think is right," he said. "This isn't a place that is run on referenda."

"Ultimately, like it or not, I accept the responsibility for making decisions."

Shaw said despite student opinion he still stands by the university's position, publicized March 23 in the wake of protest. The university is not refusing to join the WRC or pledging to remain in the FLA, but instead is taking the time to consider all options before making a decision, according to the announcement.

When SU joined the FLA in May 1999, however, the organization was still a poor choice because of the large role corporations have in its monitoring process, Wissink said.

There were not many options available at this time, Wissink admitted, noting that changing the structure of the FLA was possible. But as the organization expands, change becomes less likely, she added.

"I pretty much realized there would be no changes that would be really effective," she said.

The FLA currently has a membership of 130 colleges, Brown said. Its monitoring is not only for colleges, but also

other retail and footwear companies, he added.

Companies that have agreed to the organization's standards stated in the FLA Charter Agreement, include Nike, Kathie Lee Gifford, Levi Strauss and Co. and Patagonia, he added.

"This is the first time that apparel companies have said they would work down to factory levels," Brown said. "There are a lot of factories we are trying to sort out."

For the "initial implementation" period, lasting two to three years, monitoring of 30 percent of the company's facilities will be done by officials unrelated to the corporations, according to the charter.

The number of facilities monitored will then be decreased to between 15 to 5 percent of the factories, depending on the company's performance during the initial implementation, the charter said.

The company under inspection will submit a recommendation of the sites to be monitored, the charter said. The FLA may negotiate to alter the list of sites if the company does not meet the risk requirements, such as the record and size of the facility and the sweatshop-history of the host country, the charter said.

SU's Trademark Licensing Advisory Board investigated the FLA before deciding to join and is now looking into the WRC, said Peter Webber, the board's chairman. The board, however, was not established to deal with the issue of sweatshops and began as a mechanism to review companies producing SU apparel, Webber said.

When the FLA was first introduced to the university, it was the only option available to monitor the factories that make SU apparel, Webber said.

Members first joining the FLA are also able to use an addendum to their agreement.

SU's licensing board asked the FLA to target women's issues in the workforce -- such as birth control and pregnancy testing -- and to disclose the locations of SU apparel factories, Webber said.

"We have demanded that all factories disclose," he said. "A lot of movement was made."

The board includes two student representatives, Wissink and Student Government Association President Jamal James.

"We have said as a group, we will look at the WRC," Webber said. "We want to be produced in a safe, fair, humane environment."

As the battle continues between the two organizations, SU students said they vow to help the fight against the FLA.

"We have to join the WRC to stop sweatshop exploitation," Wissink said.

Shaw said he welcomes student opinion -- as long as it is within university protocol.

"You've got to respect the work they put in," Shaw said of the student protesters. "I went through the civil rights changes, I went through the Vietnam War."

"If you feel strongly about something, you have every right to express it."

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## CLEANUP: LU students clean up Fox River

*continued from page 7*

and I should if I had the opportunity. So, I went to a Greenfire meeting and found a group of really excited, fun people determined to get something done."

McDuffee also added that while many people view community service as extraordinarily hard work, he believes that it can be fun also, as evidenced by the recent cleanup effort, which culminated in building an "oeuvre d'art" out of the day's collected debris.

Truly, while McDuffee realizes that the cleanup day along the banks of the Fox did not even scratch the surface of the river's PCB problems, he emphasized that by doing just this small

act, people are spreading the word, inspiring other individuals to realize that something as simple as picking up garbage can help to make the river more aesthetically pleasing, in addition to improving the ecological condition for the flora and fauna that inhabit the Fox.

Greenfire is dedicated to bringing environmental issues to campus and informing and educating students, in addition to advocating environmental issues on a global and local level. Meetings for Greenfire are on Thursdays at 8:30 p.m. in the Diversity Center. Any comments or inquiries apropos of Greenfire and their activities on campus can be directed to Jenee Rowe at 832-7132.



# Lawrence's Rowing Club having a successful season

BY SARA SCHLARMAN  
STAFF WRITER

Something big happened Wednesday, April 19 for the Lawrence University Rowing Club. The women's varsity lightweight eight received national recognition when they were ranked twentieth in the nation in the CRCA Collegiate national poll in US Rowing. This marks the first time that the Lawrence Rowing Club has appeared in a national poll.

Votes or no votes, the women's team has had a very successful season this spring. Last weekend the team competed in Madison at the Midwest Championship. The women's varsity lightweight eight team came in sixth out of seven times beating Kansas. The results are not nearly as impressive as the four nationally ranked teams that the women competed aggressively against. They raced two boats from Wisconsin ranked first in the nation, Marquette (20th),

Creighton (17th), and Washington University (12th). The women finished just fifteen seconds behind Washington University. The women's varsity lightweight eight is made up of Lisa Caveney, Sarah Skeen, Amy Svoboda, Karla Nelson, Katie Donovan, Clare Keeley, Liz Tudor, Martha Nelson, and coxswain Melissa Mendes.

President of the rowing club Katie Donovan commented on the women's team's success by saying, "I've been rowing for three years and after working so hard it is nice to row well and be able to compete with the top boats in the nation."

The women's open pair has also had much success this year. Debbie Russell and Beth Mensing make up the pair. They had their second victory of the season this past weekend when they beat Creighton by fifty seconds.

The men's four man lightweight varsity boat, made up of Bill Trotter, Eric Boehmer, Andrew Miller, and Ryan

Jung, also feels their season has been going well. Trotter commented that the team has "improved greatly over the last year. If we keep improving, we'll be very competitive." The men finished fifth out of seven boats last weekend. They were fifteen seconds from medaling and just 21 seconds from the lead boat.

When asked how he felt the season has been going, Coach Aaron Schnell noted, in a written statement, that "Lawrence Rowing's recent success as a team is the product of continued determination by individuals who have dedicated themselves to a sport with the purpose of obtaining long term goals and dreams. Our success is the realization of the belief that with hard work and time, the smallest of crews can compete at the highest of levels."

There is one remaining regatta for the season which is the Dad Vails that will take place May 12-13 in Philadelphia.



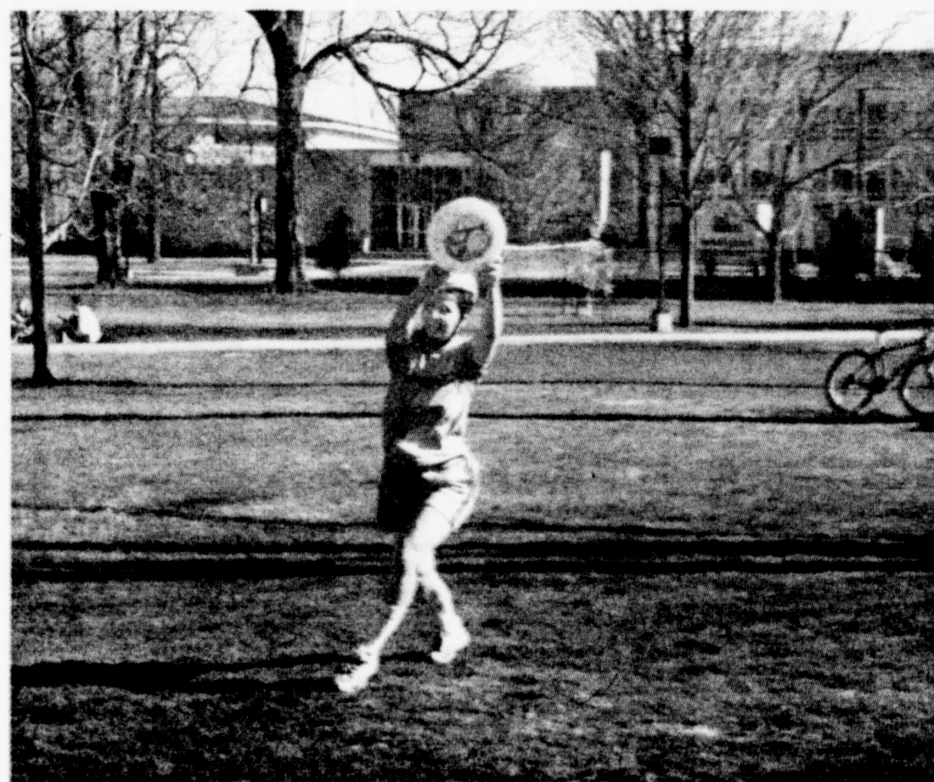
Titus Seilheimer launches a frisbee during the Ultimate Frisbee practice on Tuesday.

photo by Erno Csontos



Carrie Ehrfurth and her fellow Lawrence University Ultimate Vixens talk strategy for a few moments during a recent practice.

Photo by Erno Csontos



Heidi makes a catch during an Ultimate Frisbee practice.

photo by Erno Csontos

## Lawrence Scoreboard

### BASEBALL STANDINGS

#### North Division

	MWC		Overall	
	W	L	W	L
St. Norbert	7	1	16	5
Ripon	4	2	7	10
<b>Lawrence</b>	<b>2</b>	<b>6</b>	<b>6</b>	<b>18</b>
Beloit	4	6	14	12
Carroll		3	5	7

#### South Division

	MWC		Overall	
	W	L	W	L
Grinnell	6	2	13	9
Monmouth	4	4	15	10
Knox	4	4	8	18
Illinois College	2	6	5	21

#### Upcoming MWC Games

Friday, April 28-Beloit at St. Norbert

Friday, April 28-Grinnell at Illinois College

Saturday, April 29-Grinnell at Illinois College, 11:30 a.m.

Saturday, April 29-St. Norbert at Beloit

Saturday, April 29-Lawrence at Ripon

Saturday, April 29-Knox at Monmouth

St. Norbert widened its North Division lead over second-place Ripon by sweeping a double header with Lawrence, 14-4 and 11-10. St. Norbert entered the eighth inning of the second game down by 10-5. However, the Green Knights responded with six runs, the final two on successful suicide squeezes, to take the lead. Lawrence loaded the bases with one out in the ninth, but stranded all three runners.

### SOFTBALL STANDINGS

#### North Division

	MWC		Overall	
	W	L	W	L
Ripon	5	1	19	8
Carroll	6	2	11	15
Lawrence	2	2	14	9
St. Norbert	3	5	15	11
Beloit	0	6	3	19

#### South Division

	MWC		Overall	
	W	L	W	L
Monmouth	6	0	16	12
Grinnell	3	1	18	11
Lake Forest		5	3	15
17 Knox	2	4	9	17
Illinois College	0	8	5	22